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### MUSEUMS AND PUBLIC GALLERIES

American Academy of Art and Letters, 633 West 155th St. *Sculpture by Anna Hyatt Huntington*, to May 1.  
 American Fine Arts Society, 210 W. 57th St. *New York Watercolor Club*, Feb. 14-28.  
 Architectural League, 115 E. 40th St. *Photographs by Members of the National Sculpture Society*, to Feb. 20.  
 Art Students' League, 215 W. 57th St. *Prints by Men Members*, to Feb. 27.  
 Columbia University, Avery Library. *Drawings by The School of Architecture*, to Feb. 28; *Sandpainting of the Navajo Shooting Chant*, to March 1.  
 Metropolitan Museum of Art, Fifth Ave. at 82nd St. *Prints and Drawings of Architecture*, to March 1.  
 Pierpont Morgan Library, 29 E. 36th St. *Italian Drawings and Manuscripts of the Sixth to Sixteenth Century*, to April 1.  
 Municipal Art Galleries, 62 W. 53rd St. *Paintings and Sculpture*, to Feb. 21.  
 Museum of the City of New York, Fifth Ave. at 103rd St. *New York at the Turn of the Century*, to May 1; *Victorian Valentines*, to Feb. 28.  
 Museum of Modern Art, 11 W. 53rd St. *Modern English Architecture, Posters by E. McKnight Kauffer, Recent Acquisitions*, to March 7.  
 National Arts Club, 119 E. 19th St. *Lithographs, Woodcuts and Block Prints*, to Feb. 25.  
 New York Public Library, Fifth Ave. at 42nd St., Room 321. *Prints in Prints*, to March 1; *Prints by Thomas Moran*, to Feb. 28.  
 Pen and Brush Club, 16 E. 10th St. *Paintings by Charlotte Kudlich Lermont*, to Feb. 26.  
 Whitney Museum of American Art, 10 W. 8th St. *Paintings by the New York Realists, 1900-1914*, to March 5.

### SPECIAL EXHIBITIONS

A. C. A. Gallery, 52 W. 8th St. *Paintings by John Lonergan*, to Feb. 20.  
 Arthur Ackermann & Son, 50 E. 57th St. *Writing Desks and Tables*, to Feb. 27.  
 L. Alavoine and Co., 712 Fifth Ave. *Five Eighteenth Century French and Italian Rooms*, to Feb. 28.  
 American Indian Art Gallery, 120 E. 57th St. *Group Show*, to Feb. 28.  
 An American Place, 500 Madison Ave. *New Paintings by Georgia O'Keeffe*, to March 11.  
 Another Place, 43 W. 8th St. *Paintings by Stella Buchwald*, Feb. 14-March 6.  
 Arden Galleries, 460 Park Ave. *Pastels by Ralph Rowntree*, to Feb. 28.  
 Argent Galleries, 42 W. 57th St. *Paintings by Gertrude Whitney McKim, Paintings by G. Tyler Dresser*, Feb. 15-27.  
 Artists' Gallery, 33 W. 8th St. *Paintings by Gaston Longchamp*, to Feb. 28.  
 Babcock Gallery, 38 E. 57th St. *Paintings by American Artists*, to Feb. 28.  
 Bignou Gallery, 32 E. 57th St. *Paintings by Cézanne and Renoir*, Feb. 16-March 2.

(Continued on page 30)

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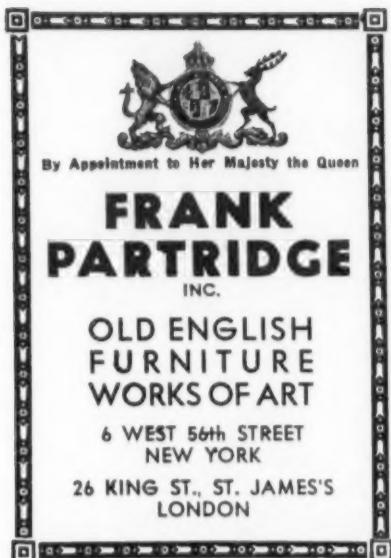
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# THE ART NEWS

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## THE FORUM OF DECORATIVE ARTS

### Decorative Objects of the Week



From Ralph Hyman, London, comes this silver coffee pot made in 1819 during the reign of George III. It is engraved with the contemporary royal coat of arms and follows the pear shape popular at this period, the spout being an adaptation of the duck neck.



The French Directoire urn was made about 1790. It is one of a pair from Edward Garratt and stands over eighteen inches in height. Its handles are of gilt bronze and the background of the vase itself is a soft shade of yellow.



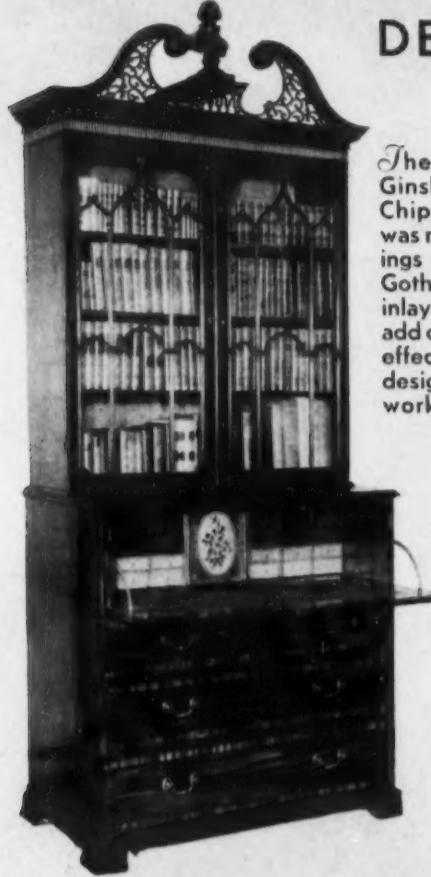
The Regency table from Symons is an unusually substantial example of this type. Instead of the usual tripod, at best an insecure place for a lamp or objects of art, this one is supplied with four legs which contribute both to its balance and grace.



The sweetmeat dish from Mallett, London, has a London hallmark and the date is 1673. Dishes of this kind were in use during the reign of Charles II and were probably used for hot food as well as sweets, as they bear a distinct relationship to soup tureens in shape.

# THE FORUM OF DECORATIVE ARTS

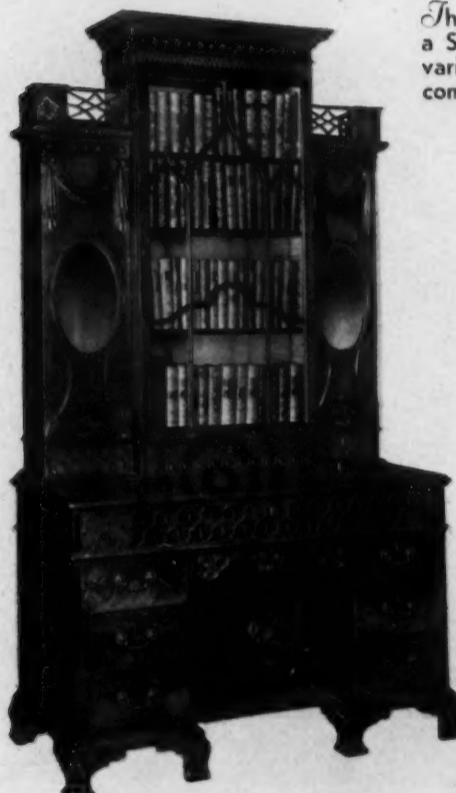
## DESKS of the Georgian Era



The desk cabinet from Ginsburg and Levy is of Chippendale design, and was made circa 1765. Moldings on the glass doors are Gothic in feeling and fine inlay borders and medallion add ornamental detail. Most effective and typical of this designer is the pierced fret-work of the surmounting scroll.

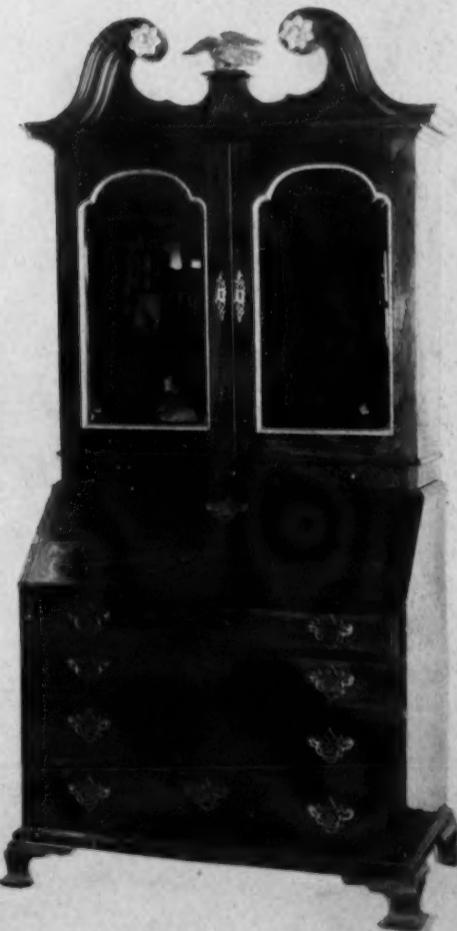


The massive desk from M. Harris and Sons, London, is a Sheraton satinwood cylinder bureau. There are various sized cabinets both above and below the writing compartment, the upper ones having delicately painted panels in the manner of Angelica Kauffmann.



This winged writing cabinet from M. Harris and Sons, London, is an example of Chippendale's early style. Its doors are glazed and mirrored; a writing drawer pulls out from the table part, while below are drawers and a central cupboard.

The mahogany secretary with slant front writing compartment is early Georgian and comes from French and Company. This type of desk was developed about 1750, soon after mahogany began to be used extensively in England. It is remarkable for its fine carving and gilt decoration.



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COURTESY OF THE A. W. MELLON EDUCATIONAL AND CHARITABLE TRUST

#### A FRA ANGELICO FOR THE MELLON COLLECTION

*One of the group of Italian paintings just acquired for the Mellon Collection which is destined to become the basis of the new National Gallery in Washington, this important work of the great Florentine master is here reproduced for the first time. Of it, Lionello Venturi has written: "The proportions and the delicacy of the forms are found in the great works of Angelico between 1430-40, for example in the great Lignaiuoli in Florence or in the Madonna of San Domenico at Cortona. It is the moment when Fra Angelico has become free of the influence of Lorenzo Monaco, has become master of his plastic strength and, however, still retains his mystic inspiration which he has inherited from the Middle Ages."*

# THE ART NEWS

FEBRUARY 13, 1937

## New Items in the Mellon Collection

By Alfred M. Frankfurter

THE National Gallery in Washington, as this is written, is practically a *fait accompli*: the required Federal legislative action to accept Mr. Mellon's offer of his collection has been introduced in the Senate as a bill which, with the obvious support of the Administration, is certain of passage by both houses. Thus it is the more interesting to publish here a number of recent additions to the Mellon Collection, all of which, though well known in several instances, have not been reproduced previously under their new ownership.

The thought of the National Gallery prompts several opinions

quisition, one feels impelled to urge here that at least in this respect, the Government of the United States match the generosity of the donor who does not even stipulate that his name be attached to the institution which he has actually created. It would be no more than a gracious acknowledgment of generosity and intelligent patriotism for Congress to set up in the United States Treasury a fund of the same amount as Mr. Mellon's, the income to be applied to purchases for the Gallery. Nor would it be less fitting, at the same time, to set up a public organization along the lines of the National Art Collections Fund in Great Britain, in which a large number of individual



COURTESY OF THE A. W. MELLON EDUCATIONAL AND CHARITABLE TRUST  
(LEFT) BOTTICELLI: "PORTRAIT OF A YOUNG MAN"; (RIGHT) PISANELLO: "PORTRAIT OF ISOTTA MALATESTA DA RIMINI"



which deserve to find editorial expression here, quite appropriately in prefix to a discussion of the newest acquisitions of Mr. Mellon. It will be a matter of greatest importance to determine, while plans and rules may yet be made, precisely by what means and by what standards the National Gallery will add to the magnificent collection to which Mr. Mellon has so modestly referred as a "nucleus." Certainly the present Mellon Collection, however exalted in quality, has not the extent to fill what seems, from the architect's plan, to be the huge area of the building which is a portion of the gift.

Mr. Mellon, in his letters to the President, appears to have provided for an expansion of the National Gallery by, first, the generous offer of a fund for further acquisitions and, secondly, by the inference of a standard of like quality to the present collection to govern future acquisitions by both purchase and gift.

Concerning the first matter, which deals with the means of ac-

members would participate in the acquisition of works of art for the nation. These are gestures which, quite aside from their integral importance and consequences, would nationalize, in the truest sense of the word, this munificent gift of Mr. Mellon.

Of the standard for future acquisitions it is rather more difficult to speak with assurance. The norm of like quality, however defiant of exact definition that may be, could be applied, in a sense, to purchases, in which selection is entirely the active part of the buyer. But what of gifts, of entire collections or portions thereof which are likely to be offered in the future by public-spirited citizens who desire to emulate Mr. Mellon even to the point of anonymity in the preservation of their gifts? How easy will it be to judge their quality in relation to that of the "nucleus," and who are to be the judges? It would be a hardship upon the proposed Trustees, the majority of whom remain to be named, but who already include,

*ex officio*, such men as the Vice-President and the Chief Justice of the United States, to determine standards of quality in fields of art in which years of study and familiarity with the *materia* are indispensable to a proper sense of selectivity. To depend upon the opinion of the respective curator of the Gallery would be an improvement on the trustee system, but it would probably leave with a single individual a problem demanding the consultation of several men.

A solution, it appears, would be the creation of a professional advisory committee, composed of scholars in a variety of fields—curators of other museums, critics, teachers of art history—which, in conjunction with the respective curator of the National Gallery, would report on gifts offered and proposed purchases. It is hard to see in what other way the high standard of the Mellon Collection is to be perpetuated in the National Gallery without risk of mistaken judgment or prejudice. Far from being a criticism of the standard which Mr. Mellon has proposed, this is a candid and earnest attempt, simultaneous with the inauguration of the institution, to weigh that problem and to find its most efficacious solution, which, at long last, will have a determinative effect upon the artis-

tic taste of the entire country. Whatever may be the ultimate method of the National Gallery, the new items illustrated in these pages, chosen from an even greater number of acquisitions previously unpublished, are an excellent example for the future.

The Fra Angelico *Madonna and Child* (illustrated on the frontispiece of this issue) is not only a notable addition to the collection, but a kind of atonement for the painting by the same master which left the J. P. Morgan Collection two years ago for foreign shores. On panel 24½ by 18½ inches, this unusual depiction of the Madonna seated on the ground in adoration of the Child derives from the iconography of the Virgins of Humility, more frequent in the Italian Marches than in Florence during the fifteenth century. Since this picture, coming from the Steinkopff and Lord Seaforth collections, is here reproduced for the first time, it is appropriate to print the opinions on it by Lionello Venturi—quoted under the reproduction—and by Georg Gronau:

"One connects with the art of Fra Angelico the idea of a special devotion which has found its artistic expression in his lovely Madonnas and angels. It must not be overlooked that it is only due to his genuine and great artistic



COURTESY OF THE A. W. MELLON EDUCATIONAL AND CHARITABLE TRUST  
AGOSTINO DI DUCCIO: MARBLE FROM MORGAN COLLECTION



COURTESY OF THE A. W. MELLON EDUCATIONAL AND CHARITABLE TRUST  
"MADONNA AND CHILD WITH SAINTS ANTHONY AND JOHN" BY CIMA DA CONEGLIANO; LAST DECADE OF THE XVTH CENTURY

feeling that this strong expression has been given to his religious sentiment.

"Every original work of the Master shows typical qualities—fragile and delicate figures, wrapped in cloaks of harmonious mellow colors whose rich draperies remind one of the Gothic tradition out of which Fra Angelico originated.

"The picture of the Madonna sitting on the ground, adoring the Child, with an angel on either side, which has inspired me to these general remarks about the art of this painter who was later canonised, is as far as I know a completely unknown work. It is bound to delight the large number of admirers of his art, owing to its highly artistic quality.

"Everything in this picture is so typical of his art that it almost seems superfluous to mention special features of it. One could mention the coloring, the mellow flesh-tints of the Madonna, with her cheeks slightly rosy, the typical soft blue of her cloak, and the heads of the two angels which are such characteristic features of his ideal.

"There can be no doubt that this picture belongs to his first period, but rather to the latter part than the beginning. One can compare this Madonna the *Mater Dei* from an altarpiece in the Academy in Florence (*Klassiker der Kunst*, p. 47) of the Madonna in the Berlin Gallery (*Klassiker der Kunst*, p. 91) to whose angels twin brothers can be found in the altarpiece, formerly in the J. P. Morgan collection (p. 92) . . ."

Two of the other Italian paintings acquired by Mr. Mellon have long been famous as parts of the Clarence Mackay Collection: the Botticelli *Portrait of a Young Man* and the Pisanello *Portrait of Isotta da Rimini*. The former was exhibited with a small number of American loans at the great Italian Exhibition at Burlington House in 1930 and is one of the few portraits extant definitely given to Botticelli. Especially the delicate modeling of the facial features and the hands is eloquent of the subtle linear rhythms of the great Florentine master.

The Pisanello, with its wealth of pattern and superimposed gold, is comparable to the great portraits by the Veronese master in Bergamo and Paris. Quite aside from the masterful sense of design, this portrait is a magnificent piece of artistic evidence of one of the means of the introduction of the Oriental two-dimensional pictorial concept into Renaissance Italy, here through the visit of the Byzantine Emperor John Paleologue, whose train and activities Pisanello not only witnessed but commemorated on one of the great bronze medals with which his painting divides fame. The method of the medalist, too, is apparent in this portrait and sheds a revealing light on the popularity of profile portraiture during the first half of the *quattrocento*.

The *Madonna and Child with Saints* by Cima da Conegliano (41 by 57½ inches) is a signed work, painted in the last decade of the fifteenth century, which comes from the collection of Lord d'Abernon. It is not only one of the earliest but perhaps the finest of the half-length *Sacra Conversazione* subjects which originated with Cima, Bellini and Carpaccio and which continued to be a favorite subject for Venetian painters the two to Palma and Bonifazio. That

the origin of the *Conversazione* subject might well lie with Cima himself is interestingly indicated by another work of his, earlier but equally important, which was exhibited as part of the Gulbenkian Collection at the National Gallery in London last summer; here the saints accompanying the Virgin are seen at full length in a spacious landscape, in the middle ground of which a grazing ass confirms one's impressions that the whole scene grows out of a depiction of the Rest on the Flight to Egypt. The new Mellon picture is so much an outgrowth of this composition that the source of the entire idea seems plausibly to be here.

An Italian sculpture which is too famous to require further description is the magnificent Agostino di Duccio marble relief which was until recently in the J. P. Morgan Collection and now is added to the Mellon objects as a fitting complement to the greatest of the fifteenth century sculptures formerly in the Dreyfus Collection. It may be noted that it is the only important work in this country by the single great individual follower of Donatello.

The one Flemish masterpiece here included is the Rogier van der Weyden, *The Risen Christ Appearing to His Mother*, known to scholars through exhibition at Burlington House in 1927 and at Brussels in 1935. On panel 62½ by 35¾ inches, it is an amazing work by the greatest pictorial innovator of Northern Europe in the fifteenth century, painted probably after his return from Italy in 1451 and allusive to the spatial development which his art acquired there. The subject, however, is reminiscent of all the mysticism of Flemish iconography of the period and, like the Van Eyck *Adoration of the Lamb*, is based on the teachings of the Rhenish mystics of the late fourteenth century.

The Velasquez *Young Man* (illustrated on the cover) comes from the famous gallery of Count von Harrach in Vienna; on canvas, 23¼ by 19 inches. It is a wonderful example of the master who, as Berenson has observed, was, with Piero della Francesca, one of the two great impersonal observers and painters of humanity. Dispassionately and crystallly the subject is here revealed to the beholder, purely in terms of brush and color and canvas, without the betrayal of a single emotion by the artist. This is one of the best examples of Velasquez' "direct" method in American collections.

Beside the items here illustrated and described, the Mellon Educational and Charitable Trust

has made public its recent acquisition of various other important objects of art. Included are paintings by Nassacio, Antonello da Messina and Alegretto Nuzi, as well as Italian Renaissance sculptures by Desiderio da Settignano and Jacopo Sansovino, the former being represented by the well known portrait bust, in polychromed wood, of Giovanna d'Albizzi (afterward Giovanna Tornabuoni) from the Gustave Dreyfus Collection.

Thus it is not difficult to see that the Mellon Collection is in a fair way to become one of the greatest American aggregations of Italian Renaissance sculpture as well as of paintings—an objective all too often neglected by American museums, yet without which no visitor can obtain a rounded impression of modern Western art, to which the Mellon Collection is to be so profound a monument.



COURTESY OF THE A. W. MELLON EDUCATIONAL AND CHARITABLE TRUST

ROGIER VAN DER WEYDEN: "THE RISEN CHRIST APPEARING TO HIS MOTHER," A XV CENTURY FLEMISH MYSTIC SUBJECT

"ENVIRONS  
DE PONTOISE"



EXHIBITED AT THE REID & LEFEVRE GALLERY, LONDON

BY CAMILLE  
PISSARRO, 1872

## Pissarro and Sisley Return to London

THE popularity of Impressionist painting in London this year, which has been further demonstrated in the room devoted to works of the French nineteenth century at the National Gallery, now culminates with an exhibition of Pissarro and Sisley. More than usual interest is to be found in the paintings of these two lesser protagonists of the *plein air* school, currently on view at the Reid & Lefevre Gallery, owing to the English subjects of a number of the canvases. Those of Pissarro, dating from the period when he took refuge in England during the Franco-Prussian War, will doubtless revive the question of how much this artist owed to Turner and the English landscapists, with their more romantic subjects.

A comparison between these two painters once again calls attention to Sisley's greater absorption in the actual aspect and nature of his subject. A more "temperamental" painter than Pissarro, his canvases vibrate with vigorous application of paint though the eye is often lost in a mass of detail which detracts from the whole. Compositional balance is, on the contrary, of primary importance to Pissarro. This was not evinced, however, until he had outgrown the influence of his master, Corot, as is clearly demonstrated in *Bords de Seine* in this exhibition, which dates from 1866. Pissarro, with his greater grasp

of his subject never lost himself in a canvas. Influenced by Seurat, he took over from him, along with his pointillistic technique, some of the rhythm and contrapuntal juxtaposition of form that made the latter the forerunner of a more recent school.

One of the finest of the paintings on view is *Environs de Pontoise*, whose free brush stroke and patterned branches foreshadow the early work of Matisse. There is a remarkably modern geometric progression in the design of the roofs while a perfect color harmony is set up by their rich browns and the blue blouse on the peasant in the foreground counterbalancing the sky. Interest is maintained throughout the canvas, in spite of its width, by figures glimpsed

on a path at the extreme right. In *Louveciennes, effet de neige* the wintry light is admirably recorded while Pissarro's objective treatment of his English subjects may be seen in *Bedford Park* and *Crystal Palace*.

Of the Sisleys, *Neige de Mars*, a small canvas, has the ephemeral charm peculiar to this Impressionist. A romanticism, often ascribed to his English origins, may be seen in *Pont de Moret au Soleil Couchant* while there is fine painting of an extraordinarily luminous sky in *Le Village de Veneux Nandon*. The exhibition is rounded out by other works, including those of Boudin, Bonnard and Utrillo.



EXHIBITED AT THE REID & LEFEVRE GALLERY, LONDON

THE ROMANTIC "LE PONT DE MORET AU SOLEIL COUCHANT" BY ALFRED SISLEY, 1892

# PRE-WAR NEW YORK: THE SLICE OF LIFE AT THE WHITNEY

By Martha Davidson

**I**N 1833, Emerson, finding beauty everywhere, wrote in his journal: "Not a form so grotesque, so savage, nor so beautiful but is an expression of some property inherent in man the observer—an occult relation between the very scorpions and man. I feel the centipede in me—cayman, carp, eagle, and fox. I am moved by strange sympathies; I say continually, 'I will be a naturalist'." Such artists as Eakins and Homer, unlike Ryder and Fuller who escaped into a refashioned world, also felt the direct appeal of reality which, with equal directness was recorded in their paintings. But it was not until the turn of the century that American painting completely realized the democratic pantheism expressed by Emerson.

To show what work was achieved by a group of artists who scorned the vanities and escapes of the academicians for the truths of the homely and familiar sights of New York, the Whitney Museum has organized its current exhibition, *New York Realists*. Among the nine painters who are included is Robert Henri, whose dynamic personality and persuasive theories gave fundamental impetus to the movement and to the establishment of the society called *The Eight*. Included also are those other members of *The Eight*, John Sloan, George Luks, William Glackens, Everett Shinn, and Ernest Lawson, while Arthur B. Davies and Maurice Prendergast, the other two members, are excluded for the romantic elements which colored the liberal precepts they shared with the rest.

Adding the work of three younger men who were soon associated with the movement, Glenn Coleman, George Bellows, and Guy Pène du Bois, the exhibition which confines itself to the paintings of the pre-War decade, presents a graphic account of the maturing face of the great city. Far more than this does it describe in pictorial terms the pride of a nation which began to expand in the consciousness



EXHIBITED AT THE WHITNEY MUSEUM OF AMERICAN ART  
WILLIAM GLACKENS: SHARP SATIRE IN "CHEZ MOQUIN"

of itself as a new world power, as a wealthy and virile force in international affairs, no longer required to suppress the signs of its bourgeois activity.

Today we, who have grown familiar with the radical innovations which the Armory Show introduced to America in 1913 (sponsored by members of *The Eight*), find it strange to reconcile these paintings with a revolutionary attitude. Compared with Post-Impressionism, expressionism, cubism, and futurism, the movements which were contemporaneously disturbing Europe, there seems little that is not traditional in Henri's handsome portraits and murky street scenes. But recollections of the imprecations that were flung at the "Black Gang," the "Ash-Can School" and the "Apostles of Ugliness" reveal the extent to which Henri and his followers revolutionized the studio-romanticized subject matter of the academician. It was in 1910 that the Realists had their first independent show.

How profound has been the impression of these proponents of an indigenous, unaffected art, was revealed this season in the social-conscious work of the WPA artists. There is a prophetic ring in the words that Helen Appleton Read, in her instructive introduction to the catalogue, quotes from George Bellows: "His [the artist's] trade is to deal in illimitable experience. It is therefore only of importance that the artist discover whether he be an artist, and it is for society to discover what return it can make to its artists."

Less radical in technique, the work of these realists not only received recognition by the academies, but paintings by Henri, Lawson, Sloan, and Bellows, won honors as well. While fundamentally American in the spirit and subject matter of their work, the realists owed much of their inspiration on the one hand to the seventeenth century Dutch artists, especially Frans Hals, and on the other hand to such nineteenth century French artists as Degas, Toulouse Lautrec, Renoir, Courbet, and Daumier. Thus did the artists of the new world, in seeking a foundation for a national art, find the work of these European artists, who in their own time, fashioned their paintings in accord with their prosperous, bourgeois and democratic culture.

From Manet, Henri learned to value more the interpretation of the subject than the surface qualities of the painting which were engrossing the American academicians. There is steely strength in



EXHIBITED AT THE WHITNEY MUSEUM OF AMERICAN ART  
ATMOSPHERIC "STEAMING STREETS" BY GEORGE BELLOWS

the ruddy features of a working man and heavy, weighing atmosphere in the dark vision of a breaker, or the slushy view of Fifty-seventh Street. Keen observation there is indeed, but never any trivial detail. It is interesting to note that Henri, like Luks, Glackens, Shinn, and Sloan, came from Philadelphia where he studied with Thomas Anchutz, a pupil and follower of Eakins. Revealing also is the fact that all but Henri, Lawson, and Du Bois at one time served as pictorial reporters or illustrators. So did these artists become well acquainted with the ragged fringes of society; so did they sharpen their wit and observation. But in none of these paintings does the photographic repetition of unselected details take the place of the interest in the subject for its compassionate appeal. Only in the Impressionistic paintings of Lawson is the more commonplace or tawdry aspect of New York veiled in forgiving colors. These create a beauty that is more in the artist's mind than in the scene. Lawson is far too interested in the beauty of a panorama than in its "reality" to be reasonably included with these other artists.

In the river scenes, fighting scenes, and street scenes of George Bellows there is an invigorating freshness and direct approach that makes Everett Shinn's views of the theatre seem decorative in their technique and glorified in their interpretation. Lively and penetrating are the portraits by George Luks who, best of all the Realists, recreates with great warmth the spontaneous mood of his subjects. There is none of the criticism in Luks' paintings that is wittily expressed in the works of Guy Pène du Bois. In the manner of Daumier and Forain, du Bois



LENT BY MISS VIOLET ORGAN  
"THE GUITAR" BY GEORGE LUKS, SIMILAR TO DUTCH XVII CENTURY GENRE PAINTING



LENT BY MR. ARTHUR F. EGNER  
"FIFTY-SEVENTH STREET," AN INFORMAL AND WINTRY ASPECT PAINTED IN 1902 BY ROBERT HENRI

cleverly defines his homely characters. Like the ham actor, with a stock of trick gestures gleaned by an remarkably acute observation, he adroitly suggests his situations. These pre-War paintings are darker in hue and much less solid in form than du Bois' more mature work. Darker also are Glackens' earliest paintings which are sharply contrasted by the brilliant colors which he later borrowed from the Impressionists palette. The trenchant satire of *Chez Mouquin*, a magnificent painting, is absent in John Sloan's forthright descriptions of tenement life. Sloan, the only artist of the nine who did not travel abroad, remains purely American and spontaneous in his expression. All the sordid, seamy side of life is revealed with a sympathy that deplores rather than condemns.

(Cont. on page 28)

# Eleven Gifts of the Kress Foundation

THE same recent months which have seen the first steps toward the constitution of a National Gallery in Washington have also witnessed the less publicized but equally vital activity of another artistic institution. The Samuel H. Kress Foundation, like the Mellon Trust, has been making liberal public gifts of art, though under a plan rather different than that of a centralized museum at Washington. Within the last two months the Kress Foundation has given no less than eleven paintings, mainly by early Italian masters, to ten museums and educational institutions throughout the United States from Georgia to California. This work, which supplements the personal gifts of the same nature by Mr. Kress during the last ten years, is probably unique in bringing to various points of this country examples of art which otherwise would be known there only by reproduction. When it is realized that in many cases the nearest collection of complete extent is several days' travel from the city



GIVEN BY THE S. H. KRESS FOUNDATION TO THE SEATTLE ART MUSEUM  
"MADONNA" BY MARCO D'OGGIONO, CLOSE TO LEONARDO

to which the gift has been made, the extent and possible results of this ingenious and generous plan can begin to be guessed at. A brief listing, which follows, of the recent gifts of the Kress Foundation offers an interesting picture of its accomplishment.

To the Witte Memorial Museum at San Antonio, Texas, the Foundation has presented a handsome example of the early art of Giuliano Bugiardini, a *tondo* of *The Holy Family*, painted about 1505 under the influence of Piero di Cosimo and, to some extent, of Michelangelo.

To the Seattle Art Museum at Seattle, Washington, the Foundation has presented an important Lombardian painting: the *Madonna and Child with St. John* by Marco d'Oggiono which was formerly in the Benson Collection in London. By one of the best masters in the Milanese following of Leonardo da Vinci, it shows Marco closely under the inspiration of his great master.

The Fort Worth Museum of Art at Fort Worth, Texas, has received as the gift of the Foundation a characteristic example of

Florentine sixteenth century portraiture: Francesco Salviati's *Portrait of a Man* painted about 1550-60, at the time this artist and Bronzino were the favorite painters at the court of Cosimo d' Medici, first Grand Duke of Tuscany.

In Sacramento, California, the E. B. Crocker Art Gallery has been presented with two paintings, a pair of *Bishop Saints* by an Umbro-Roman artist very close to Antoniazzo Romano, the poetic south Umbrian master of the fifteenth century.

The Telfair Academy of Arts and Sciences at Savannah, Georgia, has received as a gift from the Kress Foundation a *Madonna and Child* by Girolamo Romanino which is a well known work by the Brescian master painted about 1525-30 and published by Nicodemi in his monograph on Romanino.

Wesleyan College at Macon, Georgia, has been given a *Madonna and Child* by Cima da Conegliano, from the early period of the



GIVEN BY THE S. H. KRESS FOUNDATION TO THE FORT WORTH MUSEUM OF ART  
A PORTRAIT BY THE XVI CENTURY FLORENTINE, SALVIATI

important contemporary of Bellini, when he was influenced by the monumental forms of Andrea Mantegna.

A French primitive of the late fifteenth century is a gift of the Kress Foundation to the Montgomery Museum of Fine Arts at Montgomery, Alabama; it is a rare example of the back of an altarpiece together with two shutters which represent saints and donors against a landscape background. It was painted, according to Friedländer, about 1480 and is a good example of French fifteenth century painting under Flemish influence. A second gift to Montgomery is to Huntington College there: a *Madonna and Child* by a Tuscan master between Spinello Aretino and Andrea di Bartolo, perhaps by the latter. The Virgin and Child are seen at half-length against a gold background and the picture is an admirable example of the continuance of the *trecento* tradition into the fifteenth century.

The Wichita Art Association at Wichita, Kansas, has been presented with a work of Pier Francesco Sacchi depicting *St. Jerome* (Continued on page 28)

# New York: A Hogarth & A Tapestry

TWO important new accessions of the Metropolitan Museum of Art announced this week consists of a Mortlake tapestry, gift of Christian A. Zabriskie, who acquired it through Dalva Brothers; and a conversation picture by Hogarth purchased from M. Knoedler & Company.

Of the former John Goldsmith Philips, Assistant Curator of Modern and Renaissance Art, writes in the current *Bulletin*:

"This fine English hanging is from a series of eight pieces known as the Royal Horses, designed by Francis Clein and made for Henry Mordaunt, second Earl of Peterborough, an early owner of Drayton House near Kettering in Northamptonshire. . . . The new tapestry illustrates a familiar Greek legend. . . . In painting and sculpture, interest has always centered upon the pitiful figure of Niobe. Not so in our tapestry, however; the story is merely an excuse to portray two warriors galloping madly on Arabian steeds—in all probability occupants of the royal stables of Charles I. The eye immediately focuses and remains fast upon the two careening riders and their mounts. Niobe and her other ten children are inconspicuous in the background, and Apollo and Artemis are minor figures in the sky. . . . As the name of the set indicates, the chief interest lies in the portrayal of noble horseflesh."

"Francis Clein (or Cleyn, as his name was often spelled in contemporary accounts), the author of the cartoons, was born in Rostock, Mecklenburg, in 1582. He studied in Italy, worked for King Christian II of Denmark, and in 1624 arrived in England to become a designer for the tapestry manufactory that had been established in 1619 at Mortlake, just outside London. . . .

"It is probable that the source of Clein's inspiration in making the cartoon for the Niobe tapestry lies within the covers of *Metamorphoses*, a book of etchings illustrating Ovid's stories by the Italian Antonio Tempesta, which was originally published in Antwerp in 1606. Plate V of this widely circulated book is entitled "Aetas ferrea" and



RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF ART  
"THE BECKINGHAM-COX WEDDING" BY WILLIAM HOGARTH

characteristic work, one that is altogether charming considered quite apart from its historical significance.

"This canvas, notwithstanding its unusual subject, may be classified as a conversation piece, the term applied to a particular form of painting popular in England during the eighteenth and the early nineteenth century. . . .



PRESENTED TO THE METROPOLITAN MUSEUM BY CHRISTIAN A. ZABRISKIE  
"THE DESTRUCTION OF NIOBE'S CHILDREN": A MORTLAKE TAPESTRY, 1660-1680

shows two galloping steeds which relate to the animals of the Niobe tapestry. . . .

"It is a difficult matter to date the Museum's new hanging exactly. The tapestries from Drayton, which all bear the arms of Henry Mordaunt and of his wife Penelope, could not have been made before 1644 because that was the year of their marriage. That the set was made before the Restoration seems very unlikely from what we know of Mordaunt's activities from 1644 to 1660. The Drayton hangings were probably woven before 1680, for during the seventies the Mortlake works were a dying concern. Thus the date about 1660-1680 seems reasonable for our tapestry of the *Destruction of Niobe's Children*."

The new Hogarth is likewise described in the current *Bulletin* by Hermann W. Williams, Jr. of the Department of Painting who says:

"The acquisition of William Hogarth's *The Wedding of Stephen Beckingham and Mary Cox* is an event of signal importance for the Museum. Hogarth has previously been unrepresented in the collection of paintings, and this is an early and very charac-

teristic work, one that is altogether charming considered quite apart from its historical significance.

"This canvas, notwithstanding its unusual subject, may be classified as a conversation piece, the term applied to a particular form of painting popular in England during the eighteenth and the early nineteenth century. . . .

"Although among the earliest known canvases from the brush of Hogarth, our picture is surely and even boldly painted and shows none of the signs of an inexperienced and youthful technician. The play of light and shade has been maneuvered with masterly skill to heighten the dramatic effect and to support the compositional unity. One of the best passages for the technical handling of paint is the swift, sure rendering of the two figures looking down on the scene from the gallery. On the whole, however, the brush—*(Cont. on page 28)*

# New Exhibitions of the Week

## Wengenroth, Master of His Medium; Watrous

**A**N EXCEPTIONAL feeling for his particular medium distinguishes the work of Stow Wengenroth, a group of whose lithographs is now on exhibition at the Grand Central Galleries. In the many kinds of subject which he handles there is so strong and individual a touch that his work stands out in any group of prints. When an entire show is given over to his romantic village streets, homely fishing shacks and waterfronts it makes a very stimulating exhibition. In this one, lithographs made from 1931 up to the present are on display and a steadily advancing talent may be observed. The earlier ones such as *Deserted House* and *Summer Dusk* show a preoccupation with the brilliant contrast between black and white, the later ones, such as *Trees and Sky*, a comprehension of the possibilities of grey, especially in his handling of bold rocks in a small cove. His feeling for textures is set forth in *Summer Dusk* which gives convincingly the quality of grass. A rake, a lawn mower and wheelbarrow at the door of a barn take on a charm in his hands

countryside and moonlight nymphs in diaphanous woodlands.

Twenty-six landscapes, ten of which are moonlight scenes, bear the stamp of a winsome dualism—homely simplicity, and lyrical romanticism. Paris, through Marcel Duchamp, discovered these paintings and enjoyed them for their Americanisms; America, in its rejection of foreign importations, followed suit. Today when we visit the Metropolitan Museum we find the paintings of Eilshemius comfortably settled near those of Davies and Ryder and there is no difficulty in seeing Eilshemius' affinities with these artists of Victorian America. Free from European influences, individual in his outlook and style, still he remained close to these other artists of his generation who shrunk from the material aspect of nineteenth century America and escaped into a realm governed by the romantic, pantheistic philosophy of the poets.

It is time now to evaluate Eilshemius' contribution without reference to his eccentricity. There is no need to take up the old argument concerning his craftsmanship. Such passages of painting as the sky in *Shelter Island*, such composition and atmospheric nuances as

"FARMHOUSE  
IN THE  
MOONLIGHT"



PAINTING  
BY LOUIS  
EILSHEMIUS

EXHIBITED AT THE VALENTINE GALLERY

hardly possible to feel in the objects themselves. In this fresh view and flexible technique Stow Wengenroth brings to lithography an imaginative approach which serves actually to enlarge it as a medium of artistic expression.

Paintings by Harry Watrous in another gallery make up the first one-man show of this Academician who has been at work in his polished, meticulous style for sixty years. Extremely objective in his attitude he has selected ancient Chinese and mediaeval sculptures and painted them with great delicacy, making no attempt at interpretation except as he has arranged his material. So fine, however, is their intrinsic quality and so exquisite his technical skill, that these paintings might serve as documents for all time. J. L.

## Eilshemius' Landscapes Again Revaluated

**A**FTER two years, a slight time considering the lapse between Eilshemius' first appearance in 1887 at the National Academy and his second appearance in 1917, the work of the eccentric artist reappears at the Valentine Gallery. Now seventy-three and deprived of his brushes these past seventeen years because of illness, the self-styled Mahatma and greatest genius of all times, composer, playwright, author, and poet, as well as painter, still writes his prolific letters to the Editor berating both public and artist alike. The tragedy of thirty years spent in a prodigious labor that prospered without the joy of recognition is told in the story of Eilshemius, a story which is happily unrecorded in his paintings, visions of placid

we find in *The Farmhouse*, leave little question about his ability to handle his medium. It is those pictures which best describe his homely poetry that show the artist's genuine charm, and it is precisely these which also divulge his limitations.

An admirable feeling for the tones which evening extracts from the colors of day and for the atmospheric mists that surround objects and diffuse their forms, lend rare success to several of Eilshemius' moonlight scenes. Discreet use of brilliant colors gives strength to the sunset scene, *Fear*. But two paintings, *Yosemite* and *Bathers*, indicate his difficulties with vivid colors as well as with large scale compositions. Lost is the tonal beauty of the verdurous *Lake Geneva*, N. Y. and the grandeur of Yosemite's Bridal Veil Falls. However, if there is no greatness in these paintings, we can recognize the charm of a gentle imagination and a direct, honest painting. M. D.

## The Iridescent Pastels of Ralph Rowntree

**R**ALPH ROWNTREE'S pastels, now on view at the Arden Gallery, are opalescent interpretations of still-lifes, together with a few portraits, all painted with a meticulous care that is unusual for the medium. The artist, a native of Texas and one-time holder of a Tiffany Scholarship, has borrowed his palette from the nacreous colors of the Tiffany ware. A few years in China either aroused or encouraged a fondness for Oriental objects and costumes which abound in the paintings.

Decorative design and texture, glistening and translucent, con-

cern the artist as well as iridescent colors. To emphasize his pattern he repeatedly brings his table edge to the foreground border of the picture frame. Slightly less patterned are the portraits among which *Master Morland* is outstanding for the subordination of formal factors to the characterization of a healthy, sensitive boy. M.D.

### Chaim Gross

SIXTEEN years ago Chaim Gross, a native of a Carpathian mountain village in Austria, came to New York and studied sculpture at the Beaux-Arts and the Art Students League. Today, at thirty-three, he has competitively earned a commission to share in the decoration of the New Post Office Building in Washington, D. C. That the award is well deserved is attested by twenty-two pieces of his sculpture, currently showing at the Boyer Galleries.

No matter in what wood the sculptor works, whether it is in sabacu, boxwood, pala blanca, or in the stubborn lignum vitae, he succeeds in exploiting its grain and texture to the maximum degree. Although the skill with which Chaim Gross exhausts the surface possibilities of his block of wood is usually admirable, the excessive manipulation of the two color lignum vitae wood in *Tight Rope Dancer* is repulsive and detracts from the fine carving of the figure.

For his themes the sculptor explores the properties of muscular acrobats in active groups, frequently with one figure poised in the air. By a perfect weighing of mass against mass and figure against figure, tense and solid, a beautiful equilibrium and rhythmic interplay of concave and convex surfaces are achieved. How well the sculptor carves his given block with reference to its particular resources is demonstrated by the varied forms represented. Notable are the exquisitely balanced *Circus Girls* and *Handle Bar Riders*, and the humorous portrait of *Madam*. Several pieces cast in bronze are unfavorably compared with their models in wood, losing the subtlety of the carved surfaces only to preserve the decorative construction of mass opposed by mass.

M. D.



EXHIBITED AT THE BOYER GALLERIES  
GROSS: "HANDLE BAR RIDERS"

### John Dos Passos' Panorama of Watercolors

THE dynamic prose of John Dos Passos temporarily shares public favor with the artist's watercolors which now fill the Pierre Matisse Gallery. Less dynamic and purely articulated than his writing, these watercolors are nevertheless remarkably refreshing on the one hand for their resonant color and free pattern, and on the other hand for their descriptions of scenes which, in effect, form an illustrated "Orient Express."

Picturesque scenes from Mexico, Guatemala, Persia and Morocco, to mention only a few of the countries described, are painted with partiality for the engaging beauty of local color. The artist's adaptability can be seen in a comparison between the views of Persia and Mexico. While the former are depicted in the broken color which recalls the variegated brilliance of Persian rugs, those of Mexico are portrayed in the ripe amaranth and earthy browns associated with Central America. Paintings of Key West, most recent of the examples are more shrill in key and conventional in composition.

Those who expect to find dramatic tales of conflict in society will be surprised to find *Madison Square Garden*, the only example, treated like all these illustrative scenes, making no comment but completely repressed by the demands of a colorful pattern. But such

passages as the decorative dispersal of the blue figures in *Drinking Cider*, *Motrico*, and the luscious form and color of the Creole fruit woman clad in tomato red bonnet and dress in *Old Market, New Orleans*, are captivating as vibrant, spontaneous records of a traveler's visual impressions.

M. D.

### The Brilliant Drawings of Springer; Leonid

PAINTINGS and drawings by Ferdinand Springer at the Julien Levy Gallery introduce this German artist to New York. Concurrently in another room may be seen the paintings of Leonid.

A remarkable draughtsman, Springer borrows the precise and assertive line of the Italian Renaissance and, applying it to modern subjects, establishes a curious relationship with Leonardo's sketches for airplanes. It is seen to greatest advantage, however, in his illustrations for Plato's *The Symposium of Socrates*. Here the broader Classical subject brings an increased flexibility in Springer's line which is spun out into decorative filaments that tie the composition together and cleverly indicate the feeling rather than the actual structure of the anatomy. Paintings appear to be colored versions of his black and white conceptions, imbued with a Lala Rookh, pseudo-Oriental quality. Peopled with shapes that might equally well be taken for birds, leaves or human figures, they have nevertheless a dramatic sense of meanings and portents which makes one wish that they had been carried to their fulfillment.

Leonid, as the brother of Berman, shows his relationship to the latter only in a similar application of paint, while a sharply contrasting point of view is shown in the subjective character of his painting. There is also a less intense color sense, though good compositional interest and charm is in a small canvas with a web-like design of nets. Flat lands with great areas of water and sky have an enigmatical quality without, however, the significance of a Dali or the one note of darkly glowing red with which Berman would draw the picture together.

R. F.

### Ernst Barlach

AT THE Westermann Gallery six pieces of sculpture and a large collection of drawings, woodcuts, and lithographs describe the art of Ernst Barlach, whom we must consider one of the leading sculptors in Germany and one of the important figures in contemporary art.

Although Barlach is known primarily for sculpture in wood that has embodied the spirit of Gothic medievalism, the outstanding piece in the exhibition, a figure of a peasant woman carved in wood (1922), is in an entirely different temper. Simple, with a naturalism that is sublimated by reticent stylization, the block of wood is transformed into a woman who becomes the symbol of peasant naivete, genial simplicity, and buxom solidity. Large rounded masses, rhythmically reiterated, are modeled with regard for the grain of the wood. A finely chipped surface not only helps to subordinate the grain to fundamental form but also leads a shimmering light which, on the face, softens into a subtle sfumato.



EXHIBITED AT THE WESTERMANN GALLERY  
BARLACH: "PEASANT WOMAN"

Representations in the different media show Barlach's brilliant draughtsmanship and wide range of subject matter from the boisterous peasant whom he knew during his visit in Russia in 1906, to scenes of macabre portent. In all there is a greater interest in internal expression than in form. The huddled figure of a flute player, both

in the drawing and in the bronze, illustrates the introspective joy of a boy playing to himself while the cubic *Avenger*, in bronze but like a carving in rock, portrays unmitigated fury. The absence of any aesthetic strife or self-conscious effort for virtuoso distinctions, together with the amalgamation of natural form and personified expression, give recognizable greatness to Ernst Barlach's work whether it is the two-dimensional wood-cut or the three dimensional sculpture.

M. D.

### American Dogs as Depicted in Art

**A**N INTERESTING contrast in point of view and handling may be seen at the Downtown Gallery in two adjoining exhibitions which share the subject of dogs as their theme. Stanford Fenelle who is one of the group of younger artists under the ægis of this gallery presents a collection of his portraits of champion dogs painted during the last three years in Minnesota where he lives. Sympathetic to his subject, his painting displays competence in presenting various types of dogs with faithfulness and good taste.

It is, however, in the Folk Art Gallery that one's heart really warms up to the canine world, for here, in chalk parlor ornaments, in weather vanes of wood, in polychrome carvings and toys as well as oil paintings of the nineteenth century, The Dog has his day. Almost always included in portraits and genre pictures of this type, the family dog sometimes replaces even the customary flower in a girl's portrait. *Companions*, an oil painting of the Fall River school, circa 1830-1840, is an excellent example of the appealing manner in which the subject was presented. Emotional content abounds in a large painting which portrays the rescue by a dog of a drowning mother and child, and calls forth admiration for its direct quality and charming style of painting.

J. L.

### Distinguished Prints by British Artists

**A**T THE Guy Mayer Gallery prints by eight celebrated British artists represent England's contemporary graphic art which is striking for its technical achievements, for its virtuosity, its reserved expression, and its perpetuation of solid traditions. Fine, prints, including several of the artists' masterpieces and recent pub-



EXHIBITED AT THE DOWNTOWN GALLERY

"COMPANIONS": GENRE PAINTING, FALL RIVER SCHOOL



EXHIBITED AT THE GUY MAYER GALLERY

A FINE LINE IN AUSTIN'S ENGRAVING "WOMAN PRAYING"

lications, give special importance to this exhibition of prints selected with commendable discrimination.

Panoramas of the Scottish lakes, notably *Castle Urquhart*, by Sir D. Y. Cameron are invested with a quiet drama while a Dutch landscape, *Mersea; Sunset*, by James McBey vibrates with a glowing light which is masterly suggested by a few etched lines and a strategic wiping of the plate. Engrossed with the beauty of light also is Muirhead Bone's recent drypoint *Windy Night* which in its definition of a mood far exceeds the dry technical display in *Stockholm*. What poetry is missing in this last is found in Frederick Griggs' etching *The Almonry*, a view of a snow covered cathedral marvelously drawn with atmospheric, coloristic tones.

Added to the vivid, velvety drypoints of Blampied, to the intimate characterizations of the peasants of the artist's native Jersey Island, is *Vraic Season* just published in an edition limited to thirty-six. In the profound blacks of a well directed burr, men and horses labor at the sea while the moisture laden atmosphere envelops their forms. Certainly Blampied has created a masterpiece. Less felicitous are the recent portraits in engraving by Robert Austin. These resemble Gerald Brockhurst's photographic etchings which are represented in the exhibition by such celebrated prints as *Adolescence* and *Young Womanhood*. Austin's earlier *Woman Praying* had profited by a knowledge of the old masters. The sensitive line of this engraving retains its own character while it builds up a figure of a peasant woman lost in fervent prayer as she kneels on her chair. This is a powerful print whose standard we hope Austin will regain. Completing the exhibition are several of Arthur Briscoe's robust descriptions of ship and sea.

M. D.

### John Lonergan, Painter of Fishing Villages

**D**RAWINGS and gouaches by John Lonergan at present showing at the A.C.A. Gallery depict in an individual style scenes in the fishing villages of Gloucester and Rockport, Massachusetts. Out of such resorts of painters a huge quantity of hackneyed picturesque painting emerges annually, and it is a pleasure to find the little crooked streets ending in glimpses of the sea portrayed in a straightforward and thoroughly attractive manner.

Lonergan paints from a pleasing palette of soft color, and the figures of villagers usually included in his scenes of the streets and houses, while a focus of attention, are definitely a part of the pat-

(Continued on page 23)

# ART THROUGHOUT AMERICA

## St. Louis: Fantin-Latour, Forain & Curry

THE City Art Museum of St. Louis has recently acquired an important early example of Henri Fantin-Latour from Jacques Seligman & Co., Inc. This painting, entitled *The Two Sisters*, is a beautiful double portrait of the artist's own sisters. Signed and dated 1859, it is a remarkable achievement in that the painter was then only twenty-three years old. It represents his first serious attempt to pass the jury of the Salon to which the painting was submitted and refused. It was, however, given a public showing the same year in an exhibition organized by the artist, Bonvin, as a protest against the rigidity of the Salon jury. In 1861 and regularly thereafter, Fantin's works were admitted to the Salon.

The artist's extreme shyness, even to the employment of models, led to the frequent use of his sisters in this capacity as in the present example. They appear singly or together, engaged often in some quiet domestic occupation. In the Museum's newly acquired painting, the artist's sister, Marie, is shown on the right, reading from a book, and Natalie, occupied with her embroidery, on the left. The picture is painted in the low, almost somber key which was generally prevalent before the color innovations of the later Impressionist movement, but the skillful adjustment of the flesh tones and the bright note of the colored yarns successfully remove any effect of monotony. The composition is also one of quiet simplicity, the two figures being posed with the casualness natural to their occupation. Natalie, pausing in her work, turns her face towards the spectator, but her attention is completely engaged by the words her sister is reading. The stillness and concentration induce the same mood in the observer, to whom Marie's voice filling the softly lighted room becomes almost an actuality. The painting is, in part, less a double portrait or a genre composition than a statement of mood, of a type of living and a standard of values which has almost vanished from our modern world.

The Museum has also been able to add to its collection a representative painting by perhaps the leading French satirist of the late nineteenth century. Chiefly known by his graphic work exposing the foibles and humbugs of French life and politics, Forain treated the same subjects with his brush and produced many trenchant canvases.

These characteristics are notably present in the Museum's example, an oil painting on canvas entitled *In the Wings*. Here Forain as in other similar works comments scathingly on the sordid side of the opera backstage. The pomposity of the rich patron or director and the obsequiousness of the minor official are portrayed with marvelous acuteness. In the gloom of the background two unfortunates of the *corps de ballet* accent with their sketchy ungainliness the

drabness of the scene. The types of the principal figures are set down with a sure and dashing bravura that takes advantage of every attitude and gesture to tell the story with the utmost economy. All superficial detail is omitted giving the greatest possible force to the essential pictorial idea.

Superficially, in the low tones of the palette and its extreme simplification, these paintings of Forain bear a close resemblance to the earlier work of Honoré Daumier. They are, however, much more closely related to those of Forain's friend and contemporary, Degas, though the latter is concerned less with their social implications than with the geometry of his compositions and the almost scientific adjustments of their color and line. The relation between the work of the two men is clearly brought out by a comparison of the ballet girls in the Forain and those in the pastel by Degas hanging in the same gallery.

John Steuart Curry's stirring oil painting, *The Mississippi*, has been purchased by the City Art Museum, it was announced recently by Meyric R. Rogers, Director.

One of fifty-eight canvases now being displayed in the thirty-first annual exhibition of paintings by American artists assembled by the Museum in Forest Park, it will become part of the permanent collection at the end of the current show. The only Curry painting owned by the Museum, it is about twenty-five by thirty inches.

In its Middle Western subject and vigorous, dramatic treatment, the picture is typical of the work for which Curry, a native of Kansas, has become known as one of the leading modern regional painters along with Grant Wood and Thomas Hart Benton.

The canvas reveals a Negro family clinging in desperation to the roof of their cabin as the floodwaters of the Mississippi River swirl around it. The arms of the father are raised in supplication to a stormy sky.

This young Kansan, who now resides at Westport, Connecticut, once studied at the Chicago Art Institute, later at the Russian Academy in Paris and the Art Students' League in New York. Paintings by Curry are in the permanent collections of the Metropolitan Museum, Whitney Museum of Modern Art, Addison Gallery and the University of Nebraska.

## Cambridge: A Carved XV Century Cassone

OUTSTANDING among the recent acquisitions of the Fogg Museum of Art at Harvard is a rare carved and inlaid cassone, purchased from Duveen Brothers. It dates from the second half of the fifteenth century and probably originated in Venice, or under the influence of her cabinetmakers. The sumptuous quality of the workmanship and the use of Gothic as well as Renaissance motifs in the ornamentation make it of significance in the study



RECENTLY ACQUIRED BY THE CITY ART MUSEUM, ST. LOUIS

FANTIN-LATOUR: "THE TWO SISTERS," MEMBERS OF HIS OWN FAMILY  
CURRY'S "THE MISSISSIPPI," SUBJECT OF TOPICAL INTEREST TODAY

RECENTLY ACQUIRED BY THE CITY ART MUSEUM, ST. LOUIS

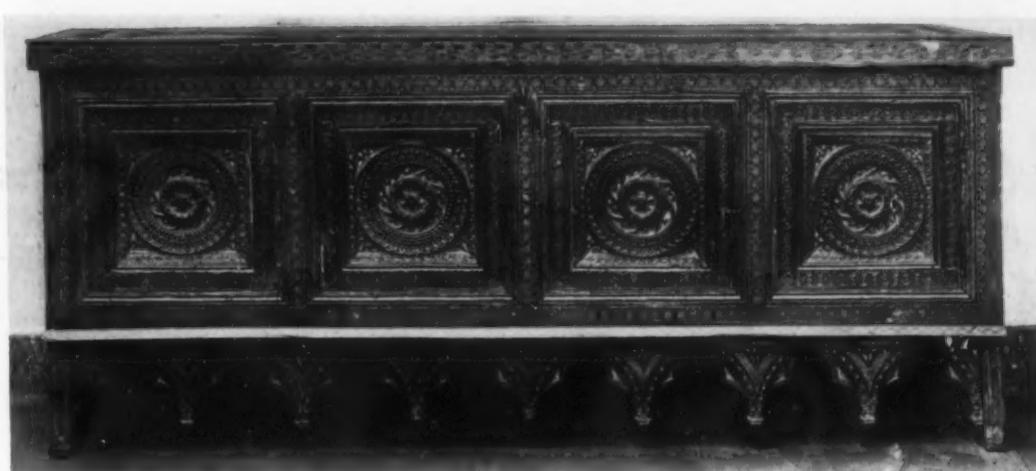


of the development of interior decoration—particularly in the period of transition from medieval forms to those of the Renaissance.

The interchange of ideas between both sides of the Alps gives rise to many unusual decorative forms but none so distinctly transitional as those of the so-called Venetian Gothic style. The decorative elements of this style combine

the north-Alpine Gothic forms, such as the *rosace*, cusp, quatrefoil and trefoil, and varying flamboyant and geometric traceries, with the south-Alpine Renaissance motifs of intarsia or cosmati or certosina work, the latter being a decorative process of Islamic origin. Of utmost importance, however, is the method of combining the Gothic with the Italian Renaissance elements. Invariably the Gothic motifs are subordinated to the prevailing rectilinear form of Italian furniture design. This same procedure, using Gothic motifs in an entirely decorative way rather than structurally, is quite characteristic of much of the Italian Gothic architecture.

The subordination of the Gothic style is clearly visible in the Fogg Museum cassone. The front is decorated with four strongly Gothic motifs of concentric-pattern circular panels, enclosed in square frames of formalized pearl and leaf borders. These are Renaissance in feeling, as are the main borders or moldings which are elaborately inlaid in various geometrical designs. The ends of the cassone are inlaid in similar fashion. Note, however, that the eight



RECENTLY ACQUIRED BY THE FOGG MUSEUM OF ART

A XV CENTURY VENETIAN CASSONE WITH GOTHIC AND RENAISSANCE MOTIFS

Gothic arches forming the apron across the front are restorations and inaccurate ones, as all extant pieces of the same type have quite different forms of base, usually a simple molded base or bracket feet, decorated in either case to conform with the intarsia or carving of the chest proper.

The concentric circular design is of pierced tracery and laurel wreathing.

Through its piercing shows a blue material, supposed to have been vellum but which on chemical analysis proved to be a heavy, linen-fibre paper. The blue tone of the paper was obtained from the pigment azurite.

It will be of interest to compare, now, two other chests of more pronounced characteristics. The one, which was originally the gift of Sigmismondo Malatesta to Isotta da Rimini and till recently was in the Figdor Collection in Vienna, came from the Marches, near Venice. It manifests strong Renaissance influence, with a central pilaster and vertical volutes at the ends, in which the classic ornament is clearly understood. In the two main panels, Gothic arches enclose a tracery and quatrefoils upon a colored background, but these are more subordinated to the Italian forms than in the Fogg example. The other chest, one of a type illustrated in Von Falke's *Deutsche Möbel*, is probably Austrian. Here there is a use of the Italian intarsia work and an emphasis on the rectilinear framework, but the carving is entirely Gothic. The elaborate tracery

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EXHIBITED AT STEINWAY HALL

"PORTRAIT OF THEODORE STEINWAY" BY ALBERT STERNER

takes the major part of the surface and the areas of the framing are minimized. To this chest one might refer as a northern cousin of the Venetian Gothic example in the Fogg and to that previously mentioned as a southern cousin. It is therefore, with considerable satisfaction that the Museum is able to exhibit this significant example of cabinet work, an example, indeed, which serves as tangible evidence of the stylistic transition between two great artistic expressions, the Gothic and the Renaissance.

### Toledo: Etchings and Engravings

THE Fourth International Exhibition of Etching and Engraving, comprising one hundred prints by contemporary artists of fifteen different countries, is being shown at the Toledo Museum of Art this month.

Fine craftsmanship allies the prints, which display interesting national differences in subject matter and technique. The exhibit is circulated by the Art Institute of Chicago where the original larger show was held from November to January; and the prints were selected by the judges from more than eleven hundred.

Entries from the United States are varied. The Federal Arts Project, WPA, of New York, has sent a number of prints. Outstanding ones are Harry Sternberg's *Man's Dream*, the work of S. L. Margolies and Emil Ganso, and Charles Locke's etching *In the Park*.

### New York: A Steinway Portrait by Sterner

A PORTRAIT by Albert Sterner of Theodore E. Steinway, a president of the long established firm which make the piano by that name, will be dedicated at Steinway Hall on February 14. Theodore Steinway is the grandson of Henry Engelhardt Steinway, founder of the house. Coming to the United States in 1850 with his family he began making the now celebrated piano in a small shop in Varick Street—thence in 1866 he moved to Steinway Hall in 14th Street which became for many years the important center of musical activity and chief rendezvous of the famous musicians of the time.

With the northward development of the city the Steinway firm built and moved to its present abode in 57th Street in 1925. Here Theodore Steinway of the third generation fills the position of the fourth head of the house.

The house of Steinway has long been known for its great interest and long association with art. Numberless portraits and paintings with music as their motif hang on the walls of Steinway Hall.

## New Exhibitions of the Week

(Continued from page 19)

tern. He evokes with charm and humor the gregarious quality of groups of women who sit gossiping on rickety porches. An old shingled house in *Fishermen's Tenement* is well set forth in an agreeable arrangement of line and a feeling for the texture of dilapidated shingles. *Gloucester Docks* is particularly attractive in the manner of handling shafts of light which fall on the wooden walls of small buildings on the waterfront. This is fresh, spontaneous work by an artist who is very much at home in his medium. J. L.

### Doris Rosenthal's Studies of Little Mexicans

**D**RRAWINGS in charcoal and oil paintings by Doris Rosenthal currently on exhibition at the Midtown Galleries present her individual view of Mexican types. Many of them, studies of children, are striking portrayals of these awkward and appealing little figures of Spanish and Indian ancestry. *Tarascan Girl in Rebozo* is painted with intensity exhibiting the excellent draughtsmanship of this artist. *Three Girls of Patzcuaro* in subdued but pleasing color is a sympathetic interpretation of the impassive quality characteristic of the Mexican peasant.

Nearly all of the examples on display are paintings of people, so that one has very little chance to observe Miss Rosenthal's handling of landscape. *Entrance to Tierra Caliente*, however, is a compact little view of a hill town solid in design and attractive in color. A charcoal drawing called *View of Patzcuaro, no. 1* is pleasing in line and texture, more effective in its quiet way than much of the spectacular and highly colored painting which the sensational landscape of Mexico inspires in some American artists. Enthusiasm for her subject is implicit in all this artist's work which reflects her concentration and serious approach. J. L.

### A Charming Folk Art from Mexico

**E**XAMPLES of a folk art which springs from religious and devotional gratitude are on view at the Georgette Passédoit Gallery. Called Mexican retablos these are ex-votos painted in commemoration of a miracle—a personal miracle by which the donor, who is at once the artist and the saved one, was preserved from some catastrophe by invocation to a saint. Thus are these small paintings the creations of a miscellaneous company, from peon to tutored craftsman, the great tie being a direct, fervent thanksgiving to the saint of salvation.

These ex-votos, ranging in date from the seventeenth century to our present day, are painted on tin mainly, some on canvas, fewer on wood. Unlike the Mexican Santos they carry the name of the artist in an inscription which also describes the event. Written in provincial Mexican, the charming naiveté, paralleled by the candor of the painting, is expressed as the following: "Don Ignacio Iglesias was gravely ill of various unknown ailments, all in the stomach, and God through the intercession of the Virgin of Remedies, whom the whole family invoked, cured him. 1791."

While Don Ignacio Iglesias' offering, together with several others, shows the trained hand of an artist, most of the ex-votos remain charming curios and spontaneous documents of a native ritual. Varying in style from the delicacy of a Persian drawing to the homeliness of an early American print, they are essentially fresh and imaginative in their primitive portrayal of an event coupled with a vision of the saint who appears in a nimbus of clouds. M. D.

(Continued on page 28)

### Photo-Murals: A Modern Means of Decoration

**P**HOTO-MURALS on display at the Decorators Club Gallery prove how little the potentialities of photography have been utilized until recently. For years we have been content to appreciate fine photography without actually elevating it to a place where it could become a significant factor in a decorative scheme. The grand scale of these photo-murals makes it easy to recognize their decorative merits.

A cactus plant by Paul J. Woolf becomes stylized in its enlarged state, offering interesting opportunities for decoration together with the sepia finish which adds a warm tonality. A large landscape by Leize Rose, on the other hand, is like a scene from a window and is disturbing in its diffuse texture and unrefined illusionism. Almost as naturalistic but more a unit in itself, is Isaac Watkin's ocean view which catches the silvery tones on the clouds and water. M. D.

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## The Art News of London

A RECENT announcement to the effect that, owing to necessary alterations in connection with the new Sculpture Hall, the Tate Gallery would be closed for the coming two months has resulted in a fine exhibition of French nineteenth century painting at the National Gallery. A number of pictures from this period have recently been transferred here from the Tate and will be displayed together with seven pictures from the collection of Mr. C. S. Gulbenkian. The latter are important examples which have rarely been on exhibition and include Manet's *Boy with the Cherries*, two Monets, one a magnificent version of the *Break-up of the Ice*, the other a still-life called *Fruits*, an early Degas of *An Artist in his Studio* and three Corots. A further loan of two paintings which have been placed indefinitely on view by Sir William Burrell consist of Manet's study, *Le Jambon* and *Boy Bathing* by Daumier. In the same gallery will be shown the painting presented in memory of the late Roger Fry, a landscape by Sisley, which will at last be seen to best advantage. These changes mark not only the first occasion when an entire room at the National Gallery has been devoted to French nineteenth century painting, but also offer one of the best shows of this period that has been seen in London for some time.

AN ILLUMINATING comparison between British and French contemporary art may be looked forward to in two exhibitions, the first of which, at the Rosenberg and Helft Galleries, is devoted to modern painting in England. This is shortly to be followed by a characteristic showing of contemporary French art which, it is believed will call attention to the preeminently national qualities of work of these two countries. Whereas the two most divergent painters in this exhibition, Stanley Spencer and Edward Wadsworth, bear little relation to each other, their point of departure is nevertheless a typically English one whose inclination is to paint facts rather than forms. More international perhaps is Paul Nash's surrealist *Environment for two Objects* where, as in all paintings of this school, factual interest predominates. Another outstanding English characteristic is romantic feeling, especially as expressed in landscape. This trait is to be seen at its best in *Chepstow* by Wilson Steer, O.M. Other paintings of note are the sensitive *Girl with Violin* by Vanessa Bell and *Portrait of Lytton Strachey* by Duncan Grant.

A MOVEMENT to introduce both better opportunities for art appreciation in schools as well as the enlargement of the present system of art instruction is being furthered by two exhibitions in London which have aroused the controversial question as to whether the average British child has sufficient artistic endowment to warrant its intensive cultivation. The sponsors of the first of these exhibitions, held at the Mansard Gallery, declare this argument disproved by the one hundred and fifty drawings by children ranging in age from five to seventeen which are on view here. Most of these are executed in gouache and have been selected from a number of public and private schools. Much true talent is suggested in this work, together with a remarkable color sense that gives hope for the coming generation of artists. Set subjects, such as *Self Portrait* or *Tired Lady in a Train* bring out individual treatment and show the spontaneous approach that many an older painter has forgotten.

The other exhibition, held at the rooms of the Curwen Press, is of ten lithographs by contemporary English artists for use in schools. These are on a much higher artistic level than the color reproductions commonly used for educational purposes and have the additional value of cultivating interest in English art today. Represented in this first series are Clive Gardner, Paul Nash, Graham Sutherland and others whose names suggest a wide variety of styles. Though unfamiliarity with the medium has, in some cases, prevented these artists from giving their best work, many of these are nevertheless first rate examples of lithography which should exercise a valuable influence in moulding artistic taste.

TWENTY-SEVEN paintings of China at the Redfern Gallery, the work of Ian Fairweather, show the conflicting influences of Orient and Occident on an artist who, in spite of temperamental affinities with the East, has nevertheless retained to the full his Western point of view and Impressionistic vision. While colors recall the subtle and subdued tones of the Chinese fresco, a free calligraphic line refutes the precise terms of Oriental drawing.

## The Art News of Paris

A LARGE proportion of paintings by modern artists may be noted among the recent accessions of the Musée de la Ville de Paris, which are now on display. Not only purchases but many gifts from private sources have combined to make an adequate showing of the art of France today. In addition to the fine gift of Pascins, already mentioned in these columns, there is a series of Vuillard panels, two paintings of Maillol and works by Cézanne, Dunoyer de Segonzac, Dufresne, Matisse and Derain. Cubist art, now officially recognized, may be seen in works of Metzinger, Gleizes and Gondouin. M. Escholier, Curator of the Museum, has also had the excellent idea of putting on display in the sculpture rooms drawings by various well known sculptors alongside of bronze and marble works. These same rooms likewise contain new vitrines of ceramics—all fine examples executed between 1900 and 1910 by the great French ceramist, Metthey. These latter are the gift of M. Vollard.

WORKS of Sisley dating from between 1872 and 1889 are currently on exhibition at the Durand-Ruel Galleries. A sense of freshness is notable in all of these as well as that intense feeling for nature which distinguishes Sisley from many of the other Impressionists. His passionate and attentive interest in his subject sometimes prejudices ensemble and composition in his works but they are nevertheless imbued with a profound lyric quality. Penetrating light and the transparent layers of air are felt in his shadowless painting, while Sisley, better than any other, has captured the flavor of the Isle de France. This is well shown in the charming *Le Printemps*, painted in 1878.

LES ARTISTES DE CE TEMPS" is the name of a group whose work is now to be seen at the Petit-Palais. Though all these painters, sculptors and etchers show unquestionable talent, yet a lack of any distinctive characteristic is equally common to them all—a fact that suggests that we are entering upon an era of conformism. Whereas Neillot's composition is forceful and satisfying enough to arouse great hopes for future work, his color is thin and slaty and a persistent use of fibrous surfaces detracts from his tonal effect. Berjole, in spite of a true artist's temperament, loses himself in a disorganized approach. The influence of Segonzac and Courbet makes itself felt in the work of Pacouil, who has produced some fine nudes though the realization of his landscapes is a less happy one. Among the etchers Boulaire is the most successful, though his work does not get out of the illustrator class. In sculpture Miklos uses effective but unimaginative stylization while Longuet's nudes are executed with more verisimilitude than intelligence.

AN EXHIBITION prior to sale at the Galerie Guiot which has been organized with customary good taste presents some important works. Pastels and gouaches ranging in date from the sixteenth to the twentieth century include work of Breughel de Velours, Paul Brill, Tiepolo, Constable, Corot, Jongkind, Pissarro, Cézanne and Van Gogh.

FRED UHLMAN, whose work attracted attention last year, is again before the public in a one-man show at the Le Niveau Galleries which once more proves him to be an artist of unusual merit. While his landscapes have great subtlety and refinement, it is nevertheless in his urban scenes that this painter excels. Of these *Pont à Paris* and *Peintres en batiment* deserve attention.

In another room at the same galleries may be seen an exhibition of seascapes which include work of Bonnard, Gromaire, Friesz, Dufy, Lhote and others.

FOUR painters, whose work is distinguished by a somber palette common to them all, are now to be seen at the Galerie Renou et Colle. Here, instead of the interplay of color and light, an abstract purity of form, seen in sullen ochres and greys relieved by small touches of blue, creates an austere atmosphere. The exhibition is dominated by the personality Tal-Coat whose sober and forceful work is seen at its best in his small paintings. This artist's influence is noticeable in the portrait of him by André Marchand, though the latter is a fine and inspired work which deserves great praise. Martin Roche and Mme. Meraud Guevara, though more mannered and less original, paint with firmness and fullness.

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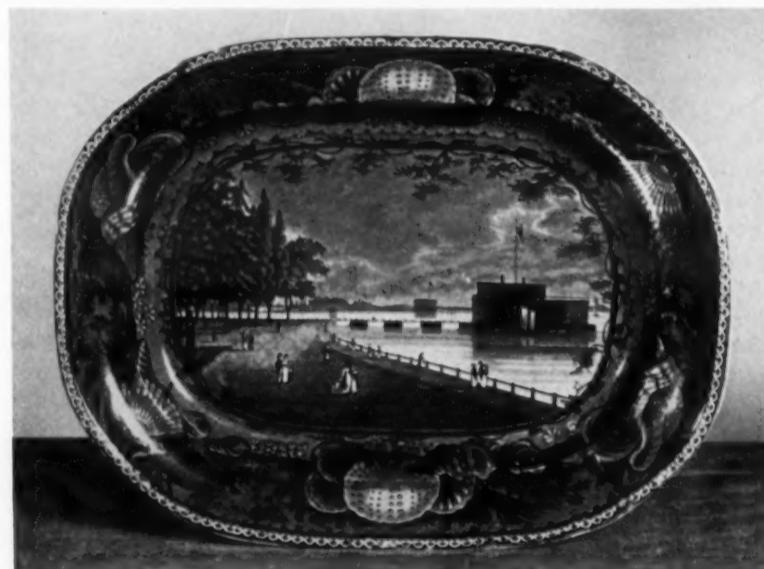
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## COMING AUCTIONS

### American Porcelains, Furniture and Silver

THE splendid collection of historical blue Staffordshire china formed by the late Eugene Tompkins, also examples from the collection of the late Mrs. John E. Alexandre, all acquired before the turn of the century, and American furniture and decorations belonging to Mrs. George Farish and other owners will be dispersed at public sale at the American Art Association-Anderson Galleries on the afternoons of February 19 and 20, following exhibition from February 13.

The entire first session of sale consists of the blue Staffordshire decorated with American subjects; it is representative of the principal series of this ware produced expressly for the American market after the War of 1812 and includes most of the important items sought after by collectors. Platters decorated with state arms and the *Battle of Bunker Hill* example with wide leaf-vine border are among the most handsome and desirable items. Among the most notable of the New York pieces are the rare *A. Stevenson New York from Weehawk* and *New York from Heights near Brooklyn* platters; also the E. Wood & Sons *Castle Garden and Battery and Military Academy, Westpoint* within a seashell border. Outstanding among the portrait subjects is a pair of plates portraying Major General Brown with a view of Niagara Falls and martial trophies



TOMPKINS, FARISH ET AL SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES STAFFORDSHIRE PLATTER, "CASTLE GARDEN & BATTERY"

and Captain Hull with naval trophies and the ship *Constitution*. Massachusetts, New Jersey and Pennsylvania views are of further note in this rich representation of the early American scene; and the sale further includes items of the Dr. Syntax and Don Quixote series and Wilkie designs.

A Sheraton linen press and a Queen Anne wing chair are especially notable as having been part of the furnishings of the home of William Bayard at 82 Jane Street, where Alexander Hamilton died after the historical duel. Others of the important items comprise: a Heppelwhite tambour-front sideboard by the celebrated John Seymour of Boston; a New England secretary in an effective combination of mahogany, bird's-eye maple, and satinwood; a finely carved Chippendale pole screen with a panel of silk crewel embroidery on white linen; a banjo clock by S. Whiting of Concord, Mass.; Duncan Phyfe pieces; a Queen Anne highboy and a Chippendale secretary, both in cherry; maple and mahogany desks with carved claw and ball feet; and a set of four Heppelwhite side chairs with interlaced heart-shaped backs.

Among the early American silver to be dispersed the most important pieces are a dome-top tankard by John Burt of Boston and a porringer by Joseph Anthony, Jr., of Philadelphia.

### Insull Library, Manuscripts, First Editions

FIRST EDITIONS, press books, library sets, manuscripts, and other literary material, comprising property of the trust estate of Mrs. Samuel Insull, of the estate of the late Mrs. Samuel Insull, Jr., and of other owners, will be dispersed at public sale at the American Art Association-Anderson Galleries on the afternoons of Feb-

RARE CHIPPENDALE CARVED MAHOGANY POLE SCREEN



TOMPKINS-FARISH ET AL SALE

ruary 17 and 18, following exhibition daily from February 13.

Two autograph manuscripts are outstanding: Lafcadio Hearn's *Notes of a Trip to Izumo*, written in Japan in 1897, comprising about 6,000 words and published in the Atlantic Monthly in May, 1897, and Joyce Kilmer's celebrated poem *Trees*. Benjamin Franklin items in the sale feature the rare broadside form relating to prize ships, which was printed at Franklin's press in Passy, France, and a large and fine copy of his rare work *Experiments and Observations on Electricity made at Philadelphia in America*, printed in London.

#### *A Collection of Furniture and Ornaments*

FURNITURE and furnishings from several estates will be sold at public auction at Rains Galleries on February 18 and 19, following exhibition from February 14. Included in the sale are English and French furniture, bric-a-brac, rugs, Chinese porcelain, Sheffield and a group of paintings.

The furniture includes both period pieces and reproductions of Queen Anne, Chippendale, Sheraton and Georgian in the English group and Louis XV and XVI pieces in the French group.

The furnishings include candelabra, vases, statuettes, andirons and lamps and a small collection of Chinese porcelains in vases, figures and temple jars. There are also Oriental rugs, as well as American hooked rugs, and a small group of paintings.



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## New York: A Hogarth and a Tapestry (Continued from page 16)

work is very different from that characteristic of Hogarth's later period, which is less delicate and painstaking, more bold and free.

"Another delightful, but quite un-Hogarthian, passage is the cherubs poised on a vaporous black tornado of a cloud which swirls in from the adjacent transept. They hover above the happy couple and pour out the contents of a horn of plenty—a gay assortment of flowers and fruit among which is a pomegranate, the symbol of fertility. The continental motive of putti, though not expected of Hogarth (it appears again, to be sure, in *The Cholmondeley Family*, in the collection of the Marquess of Cholmondeley), serves to bind the composition together and to accentuate the center of interest. It is possible that the motive was added for this purpose after the picture was otherwise finished, for under the obscuring cloud is a carefully painted chandelier.

"Viewed simply as a snapshot of family history, this canvas is delightfully fresh. But more, it is a truthful representation of a moment in the life of a past age and is entirely in harmony with the spirit and genius of the period."

## Eleven Gifts of the Kress Foundation

(Continued from page 15)

*Penitent*. This sixteenth century Lombardian work boasts an especially poetic landscape.

The Denver Art Museum has been given an important Venetian sixteenth century composition, the *Judgment of Paris* by Paolo or Carletto Veronese. On canvas 41 by 47 inches, this is an extraordinarily handsome version of a subject otherwise unknown in the Veronese output; authorities disagree about the attribution to Paolo or his son and pupil; certainly it was painted under the intellectual direction and probably from a drawing by the father, if not actually by him.

A. M. F.

## Pre-War New York

(Continued from page 14)

More decorative are the paintings of Greenwich Village by Glenn Coleman, the last of the Realists to be mentioned. Unlike Sloan he prefers the quiet evening scenes that avoid the "million people surly with traffic."

There is no better summation of the philosophy of these Realists who attempted to found an indigenous school based on journalistic frankness than another of Emerson's notations in his journal: "What is there of the divine in a load of bricks? What is there of the divine in a barber's shop? . . . much, all."

## New Exhibitions of the Week

(Continued from page 23)

Evelyn Pitshke finds a different use for her enlarged photographs by converting them into screens, thus minimizing the dangers of improper installation.

M. D.

## The Maine Woods Seen by Carl Gorden Cutler

WATERCOLORS by Carl Gordon Cutler which are now on view at the Fifteen Gallery give proof of the adequate resources and sound background upon which this Boston artist builds his work, while the subjects of the sixteen paintings on view testify to his appreciation of the Maine woods where his summers are spent. Cutler's love of trees is at once evident, as is his naturalist's interest in depicting qualities of foliage and peculiarities of growth. As in *A Hot Day* and *Dense Growth* this sometimes results in a confused organization that is to be regretted, for there is true quality in simpler compositions such as *On Penobscot Bay*. That he has a strong interest in composition may be seen, however, in *Porcupine in a Tree* and *Rocks All Around* where, making use of Cézanne's geometric formula, there is an arrangement of triangular rocks that fails only for lack of accents, with corresponding subordination of other parts of the canvas.

Seen in the same gallery is a fine granite head carved by the artist's son which arouses interest in Charles Cutler's future work, as well as paintings by other members of the Fifteen group.

R. F.

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## Recent Auction Prices

The sale of arms, armor, Oriental art and other property from the estate of the late George D. Pratt held at the American Art Association-Anderson Galleries on January 15 and 16, 1937, brought a total of \$47,007.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
158	Bronze mythological group, "Hercule Terrassant le Sanglier" by Antoine Louis Barye, French 1796-1875. Height, 5 inches.	McClure Halley	\$ 950
260	Rare <i>Clair de Lune</i> Amphora, Kang-Hsi	L. J. Marion	875
307	Pig-Faced Baicinet, with Camail, Swiss, circa 1400	Frank Schnittjer	700
314	Bronze Cannon, French, eighteenth century	Clapp & Graham Co.	850
357	<i>Little Girl in a Crimson Bonnet</i> , painting by George De Forest Brush, N.A., American: 1855	E. Holt	1,250
369	<i>Iris</i> by Thomas W. Dewing, N.A., American: 1851	J. H. Weitzner	850
371	<i>The Butterfly Orchid</i> by Henry Golden Dearth, N.A., American: 1864-1918	M. V. Horgan	2,500
372	<i>Mountain Brook</i> by Homer D. Martin, N.A., American: 1836-1897	M. A. Linah	1,000
382	Triptych: <i>The Crucifixion</i> by Marcellus Koffermans, Flemish: fl. 1540-1579	Frank Schnittjer	1,050
418	Collection of Bronze Medals, in case, some commemorating historical events, others as awards in the fine arts	Peter Kozek, Jr.	900

The sale of American furniture, silver and Chinese porcelains from the collection of Mr. and Mrs. Winthrop Brown of Boston held at the American Art Association-Anderson Galleries on January 22 and 23, 1937, brought a total of \$22,374; the important items follow:

NO.	ITEM	PURCHASER	PRICE
15	Ku-Yueh-Hsuan Decorated Snuff Bottle, Ch'ien-lung, painted with emblems of longevity and happiness.	F. S. Gaillard	\$440
163	William and Mary Turned Maple Day Bed, American, early eighteenth century	H. Kaufman	340
376	Chippendale Mahogany Serpentine-Front Small Bureau, American, about 1800	C. M. Davenport	380
384	Sheraton Inlaid Mahogany and Bird's-eye Maple Secretary, American, about 1800	J. P. Fritz	475
391	Sheraton Inlaid Mahogany, Maple, and Birch Secretary, American, about 1800	J. P. Fritz	550
396	Queen Anne Inlaid Walnut and Maple Highboy, American, early eighteenth century	Peter Kosky, Jr.	400

The sale of etchings, drawings and engravings from the Morice, Johnson and Ryle collections held at the American Art Association-Anderson Galleries on January 21, 1937, brought a total of \$10,800; the important items follow:

NO.	ITEM	PURCHASER	PRICE
29	<i>Rainy Night in Rome</i> , drypoint by Muirhead Bone	Kleeman Galleries	\$510
64	<i>The Little Horse</i> , engraving by Albrecht Durer	Fred'k Keppel & Co., Inc.	250
65	<i>Mytton Hall</i> , drypoint by Sir Francis Seymour Haden	Miss M. Linah, Agent	250
109	<i>The Pool</i> , etching by James McBey	M. Knoedler & Co., Inc.	200
178A	<i>Dagmar</i> , etching by Zorn	Charles Sessler	220
178B	<i>The Swan</i> , etching by Zorn	Kleeman Galleries	210

The sale of American antiques from the collection formed by the late Frederick W. Ayer held at the American Art Association-Anderson Galleries on February 5 and 6, 1937, brought a total of \$21,030; the important items follow:

NO.	ITEM	PURCHASER	PRICE
166	Carved and Parcel-Gilded Mahogany Lyre Clock, by Lemuel Curtis, Concord, Mass., c. 1820	M. A. Linah	\$475
245	Two Rose and Dead Black Glass Lamps	M. A. Linah	250
317	Parcel-Gilded and Decorated Mahogany Banjo Clock, Simon Willard, Boston, Mass., c. 1820	M. V. Horgan	310
318	Parcel-Gilded Mahogany Banjo Clock, Simon Willard, Boston, Mass., c. 1820	E. Holt	370
319	Parcel-Gilded Mahogany Banjo Clock, Willard, Boston, c. 1820	Otto Roesler	260
412	Maple Serpentine-Front Desk, American, eighteenth century	Lanny Ross	200
418	Set of six Chippendale Carved Mahogany Side Chairs, eighteenth century	Gertrude Hill	210
430	Maple Turned Trestle Butterfly Table, New England, 1680-1700	M. V. Horgan	300

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**EXHIBITIONS IN NEW YORK**

(Continued from page 4)

Boyer Galleries, 69 E. 57th St. *Sculpture by Chaim Gross*, to Feb. 27. Brummer Gallery, 55 E. 57th St. *Sculpture by Ossip Zadkine*, to March 20. Carnegie Hall Art Gallery, 154 W. 57th St. *Spring Moods*, to March 8. Carroll Carstairs, 11 E. 57th St. *French Paintings*, to Feb. 28.

Leonard Clayton Gallery, 108 E. 57th St. *Pastels by William J. Scott*, to Feb. 28.

Contemporary Arts, 41 W. 54th St. *A Midseason Retrospection*, to Feb. 27. Decorators Club, 745 Fifth Ave. *Photomurals*, to Feb. 20.

Decorators Picture Gallery, 554 Madison Ave. *Four Rooms: Designed for Paintings*, to March 20.

Delphic Studios, 724 Fifth Ave. *Paintings by John Gutman*, Feb. 14-28. Downtown Gallery, 113 W. 13th St. *Paintings by Fifteen Young Americans*, to Feb. 21; *American Dogs*, to Feb. 27.

Durand-Ruel, 12 E. 57th St. *Modern Paintings*, to Feb. 27.

East River Gallery, 358 E. 57th St. *Group Show*, to Feb. 21.

Ferargil Galleries, 63 E. 57th St. *Watercolors by Ralph Gray*, Feb. 15-March 1.

Fifteen Gallery, 37 W. 57th St. *Paintings by Carl Gordon Cutler*, to Feb. 20.

Findlay Galleries, 8 E. 57th St. *English Landscape Painting*, to Feb. 27.

French Art Galleries, 51 E. 57th St. *Modern French Paintings*, to Feb. 27.

Karl Freund Gallery, 50 E. 57th St. *The Pig in Art*, to March 9.

Grand Central Art Galleries, 15 Vanderbilt Ave. *American Society of Miniature Painters*, to Feb. 20; *Lithographs by Wengenroth*, to Feb. 27.

Grand Central Art Galleries, Fifth Avenue Galleries, Fifth Ave. at 51st St. *Paintings by George Elmer Browne*, Feb. 15-27.

Guild Art Gallery, 37 W. 57th St. *Watercolors by Lloyd Ney*, Feb. 15-March 6.

Marie Harriman Gallery, 61 E. 57th St. *Paintings by Walt Kuhn*, Feb. 15-March 6.

Arthur H. Harlow & Co., 620 Fifth Ave. *Currier and Ives Prints*, to Feb. 28.

Henry Jordan Gallery, 601 Madison Ave. *Paintings by Heidi Lenssen*, to Feb. 27.

Frederick Keppel & Co., 71 E. 57th St. *Chiaroscuro Woodcuts*, to March 1.

Kleemann Galleries, 38 E. 57th St. *Paintings and Etchings by Brockhurst*, to Feb. 28.

M. Knoedler & Co., 14 E. 57th St. *Etchings by Sir D. Y. Cameron*, to March 1. C. W. Kraushaar Art Galleries, 730 Fifth Ave. *Etchings by John Sloan; American Paintings*, to Feb. 27.

John Levy Galleries, 1 E. 57th St. *Old Masters*, to Feb. 28.

Julien Levy Gallery, 602 Madison Ave. *Paintings and Drawings by Ferdinand Springer; Paintings by Leonid*, to Feb. 20.

Lilienfeld Galleries, 21 E. 57th St. *Paintings by Old and Modern Masters*, to Feb. 27.

Macbeth Gallery, 11 E. 57th St. *Painting and Watercolors by Horace Day*, Feb. 16-March 2.

Pierre Matisse Gallery, 51 E. 57th St. *Watercolors by John Dos Passos*, to Feb. 20.

Guy E. Mayer Gallery, 41 E. 57th St. *Prints by Eight British Artists*, to Feb. 27.

Metropolitan Galleries, 730 Fifth Ave. *Paintings by M. Westchiloff*, to Feb. 28.

Midtown Galleries, 605 Madison Ave. *Group Show by Members; Paintings and Sculpture by Alzira Peirce*, Feb. 15-27.

Milch Galleries, 108 W. 57th St. *Contemporary American Sculpture*, to Feb. 27.

Montross Gallery, 785 Fifth Ave. *Winter: 1937*, to Feb. 20.

Morton Galleries, 130 W. 57th St. *Watercolors by Carol R. Dudley; Drawings by Corene Cowdery*, Feb. 15-27.

Newhouse Galleries, 5 E. 57th St. *Paintings by William de la Montagne Cary*, to Feb. 27.

J. B. Neumann's New Art Circle, 509 Madison Ave. *Group Show*, to Feb. 27.

Nierendorf Gallery, 20 W. 53rd St. *Contemporary Art*, to March 1.

Arthur U. Newton Galleries, 11 E. 57th St. *Paintings by Pritchard*, to Feb. 27.

Georgette Passedoit Gallery, 22 E. 60th St. *Mexican Retablos*, to Feb. 19.

Progressive Arts Gallery, 428 W. 57th St. *Paintings by Laura Parsons; Paintings by Albert Pels*, to Feb. 20.

Frank K. M. Rehn Galleries, 683 Fifth Ave. *Paintings by Henry Mattson*, to Feb. 27.

Paul Reinhardt Galleries, 730 Fifth Ave. *Paintings by Theodore Haupt*, Feb. 16-March 5.

Schaeffer Galleries, 61 E. 57th St. *Early German Paintings*, Feb. 12-March 13.

Schaffer Galleries, 15 W. 50th St. *Russian Icons*, to Feb. 28.

Schwartz Galleries, 507 Madison Ave. *Eighteenth and Nineteenth Century Paintings*, Feb. 15-March 1.

Arnold Seligmann, Rey & Co., 11 E. 52nd St. *Sculpture by Houdon*, to Feb. 28.

Ludwig Stern, Inc., Savoy-Plaza. *Old Masters and Works of Art*, to March 20.

Marie Sterners Galleries, 9 E. 57th St. *Paintings by Allan G. Cram*, Feb. 15-27.

Studio Guild, 730 Fifth Ave. *Paintings by Grace Bliss Stewart; Paintings by Helena Sturtevant*, Feb. 15-27.

Tonying Galleries, 5 E. 57th St. *Paintings of the Sung and Yuan Dynasties*, to Feb. 28.

Uptown Gallery, 249 West End Ave. *Paintings by Theresa Bernstein*, Feb. 13-March 12.

Valentine Gallery, 16 E. 57th St. *Paintings by Eilshemius*, to Feb. 20.

Walker Galleries, 108 E. 57th St. *Stage Designs by Jo Mielziner*, to March 2.

Hudson D. Walker, 38 E. 57th St. *Paintings by F. Lyder Fredrichsen*, to Feb. 27.

Westermann Gallery, 24 W. 48th St. *Sculpture and Drawings by Ernst Barlach*, to Feb. 28.

Weyhe Gallery, 794 Lexington Ave. *Drawings and Watercolors by Howard Cook*, to Feb. 27.

Howard Young Galleries, 677 Fifth Ave. *Eighteenth Century English Paintings*, to Feb. 28.

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